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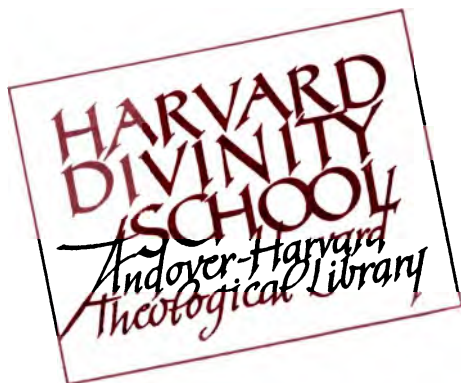
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THE
NEW SUNDAY SCHOOL
TUNE BOOK.

New and enlarged Edition.

The New Sunday School Hymn Book.

EDITED BY EDWIN HODDER,

Author of "The Story of Jesus in Verse," &c.

Price 2d. ; Cloth, 4d. ; levant roan, gilt edges, 9d.

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Sunday School Teacher on application. A liberal allowance to
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EDITED BY JAMES SAMPSON,
AUTHOR OF "SACRED HARMONIES."



SECOND AND ENLARGED EDITION.

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PREFACE.

THE "NEW SUNDAY SCHOOL TUNE BOOK" is twofold in design:—First, To meet a want created by the "New Sunday School Hymn Book" by supplying tunes for its peculiar metres; and, Secondly, To be a general Tune Book for Sunday School and Home purposes.

A large majority of hymns in the New Hymn Book being of special character and peculiar metre, demand, not merely well adapted tunes, but tunes expressing and intensifying, as far as music will allow, the whole subject of the hymn. With this object in view, most of these tunes have been written specially for the hymns to which they are attached.

Thanks are cordially tendered to the friends who have kindly contributed their compositions to this volume. It is sincerely hoped that the "New Sunday School Tune Book" may be "an offering of praise" acceptable to Him to whom all praise and honour is due.

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1. JESUS HIGH IN GLORY.

P.M.

JAMES SAMPSON.



Jesus, high in glory,
Lend a listening ear:
When we bow before thee,
Infant praises hear.

Though thou art so holy,
Heaven's almighty King,
Thou wilt stoop to listen
When thy praise we sing.

We are little children,
Weak and apt to stray;
Saviour, guide and keep us
In the heavenly way.

Save us, Lord, from sinning,
Watch us day by day,
Help us now to love thee,
Take our sins away.

Then, when Jesus calls us
To our heavenly home,
We would gladly answer,
"Saviour, Lord, we come."—AMERICAN.

2. I WANT TO BE LIKE JESUS.

P.M.

JAMES SAMPSON.

This musical score is for the hymn "I Want to Be Like Jesus" by James Sampson. It is written in the key of B-flat major (two flats) and common time (C). The score is arranged for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is divided into three systems. The first system consists of two measures. The second system consists of two measures. The third system consists of two measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal parts enter in the second measure of the first system and continue through the end of the piece.

I WANT TO BE LIKE JESUS.



I want to be like Jesus,
So lowly and so meek,
For no one marked an angry word,
That ever heard him speak.

I want to be like Jesus,
So frequently in prayer,
Alone upon the mountain-top
He met his Father there.

I want to be like Jesus:
I never, never find
That he, though persecuted, was
To any one unkind.

I want to be like Jesus,
Engaged in doing good,
So that of me it may be said,
"She hath done what she could."

I want to be like Jesus,
Who sweetly said to all,
"Let little children come to me."
I would obey the call.

But oh! I'm not like Jesus,
As any one may see.

Oh! gentle Saviour, send thy grace,
And make me like to thee.—WHITTEMORE.

3. JESUS IS OUR SHEPHERD.

P.M.

JAMES SAMPSON.

This musical score is for the hymn "Jesus Is Our Shepherd" by James Sampson. It is written in the key of B-flat major (two flats) and 4/4 time. The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part is written on a grand staff with a treble and bass clef. The vocal parts are written on four separate staves, each with a soprano, alto, tenor, and bass clef. The music consists of 16 measures, divided into four systems of four measures each. The melody is simple and hymn-like, with a steady rhythm. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The score ends with a double bar line and repeat dots.

JESUS IS OUR SHEPHERD.



Jesus is our Shepherd, wiping every tear,
Folded in his bosom, what have we to fear?
Only let us follow whither he doth lead,
To the thirsty desert, or the dewy mead.

Jesus is our Shepherd; well we know his voice,
How its gentlest whisper makes our heart rejoice;
Even when it chideth, tender is its tone:
None but he shall guide us; we are his alone.

Jesus is our Shepherd; for the sheep he bled;
Every Lamb is sprinkled with the blood he shed!
Then on each he setteth his own secret sign,
"They that have my Spirit, these," saith He, "are mine."

Jesus is our Shepherd; guarded by his arm,
Though the wolves may ravin, none can do us harm;
When we tread death's valley, dark with fearful gloom,
We will fear no evil, victors o'er the tomb.

H. STOWELL.

4. O HAPPY LAND.

C.M. Double.

JAMES SAMPPSON.

The musical score is written for a piano and consists of three systems. The first system includes a piano introduction marked with a 'P' and a double bar line. The second system contains the first chorus, and the third system contains the second chorus, also marked with a 'P'. The score is written in C major (one sharp) and 2/4 time. The piano part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff (treble clef). The score is divided into measures by vertical bar lines, and the key signature is indicated by one sharp (F#) on the F line of the treble clef.

O HAPPY LAND.



O happy land ! O happy land !
 Where saints and angels dwell ;
 We long to join that glorious band,
 And all their anthems swell.
 But every voice in yonder throng,
 On earth has breathed a prayer ;
 No lips untaught may join that song,
 Or learn the music there.

The saints in light ! the saints in light !
 What joy to them is given :
 Their robes are pure, their crowns are bright,
 Their peaceful home is heaven.
 Their robes were cleansed from every stain
 By bleeding, dying love :
 On earth they served, so now they reign
 As kings and priests above.

Thou heavenly Friend ! thou heavenly Friend !
 O teach us how to pray ;
 Now let Thy pardoning grace descend,
 And take our sins away.
 Be all our fresh, our youthful days,
 To thy blest service given ;
 Then we shall meet to sing Thy praise,
 A ransomed band in heaven.

Mrs. PARSON.

5. I WANT TO BE AN ANGEL.

7. 6.

JAMES SAMPSON.

This musical score is for the hymn "I Want to Be an Angel" by James Sampson. It is written in G major (one sharp) and 4/4 time. The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part includes a bass line and a right-hand line. The score is divided into four systems, each containing four staves. The first system includes the tempo marking "7. 6." and the composer's name "JAMES SAMPSON." The second system includes the dynamic marking "f" (forte). The third system includes the dynamic marking "pp" (pianissimo) and the marking "cres." (crescendo). The score concludes with a double bar line.

I WANT TO BE AN ANGEL.



I want to be an angel,
 And with the angels stand,
 A crown upon my forehead,
 A harp within my hand.
 There, right before my Saviour,
 So glorious and so bright,
 I'd wake the sweetest music,
 And praise him day and night.

I never should be weary,
 Nor ever shed a tear,
 Nor ever know a sorrow,
 Nor ever feel a fear.
 But blessed, pure, and holy,
 I'd dwell in Jesus' sight,
 And with ten thousand angels
 Would praise Him day and night.

I know I'm weak and sinful,
 But Jesus will forgive,
 For many little children
 Have gone to heaven to live.
 Dear Saviour, when I languish,
 And lay me down to die,
 Oh! send a shining angel
 To bear me to the sky.

Oh, then I'll be an angel,
 And with the angels stand,
 A crown upon my forehead,
 A harp within my hand:
 And there, before my Saviour,
 So glorious and so bright,
 I'll join the heavenly music,
 And praise Him day and night.

6. BEAUTIFUL ZION.

P.M.

JAMES SAMPHON.

Beautiful Zion, built above;
Beautiful city that I love;
Beautiful gates of pearly white;
Beautiful temple—God its light!

Beautiful trees, for ever there;
Beautiful fruits they always bear;
Beautiful rivers gliding by;
Beautiful fountains never dry!

Beautiful light without the sun;
Beautiful day, revolving on;
Beautiful worlds on worlds untold;
Beautiful streets of shining gold!

Beautiful Heaven where all is light;
Beautiful angels clothed in white;
Beautiful songs that never tire;
Beautiful harps through all the choir!

Beautiful crowns on every brow;
Beautiful palms the conquerors wear;
Beautiful robes the ransomed show;
Beautiful all who enter there!

Beautiful throne for God the Lamb;
Beautiful seats at God's right hand
Beautiful rest, all wanderings cease;
Beautiful home of perfect peace!

G. GILL.

7. JUST AS I AM.

P.M.

JAMES SAMPSON.



as I am—without one plea,
hat Thy blood was shed for me;
hat Thou bid'st me come to thee,
) Lamb of God, I come!

as I am—and waiting not
l my soul of one dark blot; [spot,
ee, whose blood can cleanse each
) Lamb of God, I come!

as I am—though tossed about
many a conflict, many a doubt,
ings within, and fears without,
) Lamb of God, I come!

Just as I am—poor, wretched, blind;
Sight, riches, healing of the mind,
Yea, all I need, in Thee to find,
O Lamb of God, I come.

Just as I am—Thou wilt receive,
Wilt welcome, pardon, cleanse, relieve,
Because Thy promise I believe,
O Lamb of God, I come!

Just as I am!—Thy love unknown
Has broken every barrier down;
Now, to be Thine, yea, Thine alone,
O Lamb of God, I come!

C. ELLIOTT. 11

8. ALL IS WELL.

P.M.

JAMES SAMPSON.

The musical score is written in 3/8 time. It consists of three systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines.

ALL IS WELL.



A sweet voice ringing clear,
 All is well!
 y Father's voice I hear,
 All is well!
 er I walk that voice is heard:
 y God, my Father's word,
 not, but trust; I am the Lord:
 All is well!"

y days I love to sing,
 All is well!
 ounding songs I spread the wing,
 All is well!
 from out my prison bars,
 an's hate my transport mars;
 nd sing beyond the stars,
 All is well!

But then, when darker days come on,
 All is well!
 I sigh that I am far from home,
 All is well!
 Then, like a dove far from her nest,
 I mourn to be for ever blest:
 I know there is a land of rest,
 All is well!

Clouds cannot long obscure my sight,
 All is well!
 I know there is a land of light,
 All is well! [day,
 From strength to strength, from day to
 I tread along the world's highway;
 Or often stop to sing or say,
 All is well!

In morning hours serene and bright,
 All is well!
 In evening hours, or darkening night,
 All is well!
 And when to Jordan's side I come,
 'Midst chilling waves and raging foam,
 Oh, let me sing as I go home,
 All is well!

PAXTON HOOD.

9. OLIVET.

7. S.

JAMES SAMPSON.

'Tis religion that can give
Sweetest pleasures while we live;
'Tis religion must supply
Solid comfort when we die.

After death, its joys will be
Lasting as eternity.
Be the living God my Friend,
Then my bliss shall never end.

MARY MASTERS, 1795.

10. "FAIREST LORD JESUS."

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (indicated by two sharps) and 4/4 time. The melody is simple and hymn-like, with a range of one octave. The accompaniment consists of chords in the right hand and single notes or simple chords in the left hand. The score is divided into two systems, each with four staves. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

Fairest Lord Jesus, ruler of all nature!
O Thou of God and man the Son,
Thee will I cherish, Thee will I honour,
Thou, my soul's glory, joy, and crown.

Fair are the meadows; fairer still the wood-
Robed in the blooming garb of spring: [lands,
Jesus is fairer, Jesus is purer,
Who makes the woeful heart to sing.

Fair is the sunshine, fairer still the moonshine,
And the twinkling starry host;
Jesus shines fairer, Jesus shines purer,
Than all the angels heaven can boast.

11. BETHANY.

7's.

JAMES SAMPSON.



For a season call'd to part,
Let us now ourselves commend
To the gracious eye and heart
Of our ever-present Friend.

Jesus, hear our humble prayer;
Tender Shepherd of thy sheep,
Let thy mercy and thy care
All our souls in safety keep.

What we each have now been taught,
Let our memories retain;
May we, if we live, be brought
Here to meet in peace again.

Then, if thou instruction bless,
Songs of praises shall be given;
We'll our thankfulness express
Here on earth and when in heaven.

NEWTON.

12. OUR FATHER.

P.M.

JAMES SAMPSON.

Our Father! What a maze is here
Of grace!
That He so closely should draw near
Our race!

Our Father! Oh endearing name
Of love;
Whom ransomed spirits call the same
Above.

Our Father! How that name gives rise
To praise!
The soul unending anthems sighs
To raise.

Our Father! we Thy children wait
For home;
And bliss, earth could not compensate,
To come.

E. HODDER.

13. GOD ENTRUSTS TO ALL.

P.M.

JAMES SAMPSON.

The musical score is arranged in three systems, each containing a vocal melody and piano accompaniment. The first system has two vocal staves (Soprano and Alto) and a grand staff for piano. The second system has two vocal staves and a grand staff. The third system has two vocal staves and a grand staff. The key signature has one sharp (F#), and the time signature is common time (C). The score concludes with a double bar line and repeat dots.

18

GOD ENTRUSTS TO ALL.



God entrusts to all,
Talents few or many;
None so young and small,
That they have not any.
Though the great and wise
Have a greater number,
Yet my one I prize,
And it must not slumber.

God will surely ask,
Ere I enter heaven,
Have I done the task
Which to me was given.
Little drops of rain
Bring the springing flowers;
And I may attain
Much by little powers.

Every little mite,
Every little measure,
Helps to spread the light,
Helps to swell the treasure.
God entrusts to all,
Talents few or many;
None so young and small,
That they have not any.—EDMESTON.

14. GETHSEMANE.

8.7.

JAMES SAMPSON.

Blessed are the poor in spirit,
Those who know and feel their need,
Those who feel that not their merit
Brings them help in time of need.

Blessed, too, are all the mourners,
Those who grieve because of sin,
Though surrounded now by scornars,
They a crown of joy shall win.

Blessed are the meek and lowly,
They obey their loving Lord;
Follow Him, their pattern holy,
And receive their rich reward.

Blessed they who thirst and hunger;
Living streams, and living bread,
Come from Christ, the gracious Saviour,
Who of yore His people fed.

And the pure in heart are blessed,
They the Saviour's conduct trace,
And His footsteps follow closely,
Till they see Him face to face.

Present blessing, future blessing
They receive, who, sin forgiven,
And their blessed Lord confessing,
Make life's path the path to heaven.

15. WATCH AND PRAY.

P.M.

JAMES SAMPSON.



Watch and pray! fast fades the day,
And night will soon be here;
The end of all things is at hand,
And Jesus will appear.

Watch and pray! fast fades the day,
And thousand voices cry,
"Prepare! prepare! the time is short,
His coming draweth nigh."

Watch and pray! fast fades the day,
And work is to be done;
The harvest must be gathered in
While lasts the summer sun.

Watch and pray! fast fades the day,
And what a long, long night,
For those who cannot meet their Lord
With feelings of delight.

Watch and pray! say, children, say,
Are you prepared for home?
And can you cry, with voice of joy,
"O come, Lord Jesus, come!"

Watch and pray! fast fades the day,
Oh! cry, while yet there's time,
"Lord Jesus, take my sins away,
And make me wholly Thine."

E. HODDER.

16. FATHER OF SPIRITS! WE ENTREAT.

C.M.

JAMES SAMPSON.



Father of spirits! we entreat
Thy gracious presence here;
While thus in health and peace we meet,
And hail the opening year.

We thank Thee that our favour'd band,
In rich abundance share
The constant bounty of Thy hand,
The tokens of Thy care.

For mercies undeserved and free,
Which crown our youthful days,
God of our lives, we render Thee
This thankful hymn of praise.

But while we own Thy favours past,
We raise our earnest cry,
Oh give us blessings that will last
Through all eternity.

Mrs. PARSON.

17. GOD IS LOVE.

7's.

JAMES SAMPSON.



All things beautiful and fair,
Earth and sky, and balmy air,
Sunny field, and shady grove,
Gently whisper "God is love."

Every tree and flower we pass,
Every tuft of waving grass,
Every leaf and opening bud,
Seem to tell us, "God is good."

Little streams that glide along,
Verdant, mossy banks among,
Shadowing forth the clouds above,
Softly murmur, "God is love."

He who dwelleth high in heaven,
Unto us all things hath given;
Let us, as through life we move,
Ever feel that "God is love."

18. WHO WOULD TRUE VALOUR SEE.

P.M.

JAMES SAMPSON.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The first system consists of four staves. The Soprano and Alto parts are written in treble clef, while the Tenor and Bass parts are written in bass clef. The second system also consists of four staves, with the Soprano and Alto parts in treble clef and the Tenor and Bass parts in bass clef. The word "unis." (unison) is written above the Soprano and Bass staves in the second system, indicating that they should sing in unison for the final two measures of the system. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

Who would true valour see,
 Let him come hither ;
 Here's One will constant be,
 Come wind, come weather.
 There's no discouragement
 Can make him once relent
 His first avowed intent,
 To be a pilgrim.

WHO WOULD TRUE VALOUR SEE.



Whoso beset him round
With dismal stories,
Do but themselves confound;
His strength the more is.
No lion can him fright,
He'll with a giant fight,
But he will have the right
To be a pilgrim.

Hobgoblin nor foul fiend
Can dannt his spirit;
He knows he, at the last,
Shall life inherit.
Then fancies fly away,
He'll not fear what men say,
But labour night and day
To be a pilgrim.

JOHN BUNYAN.

19. LITTLE DROPS OF WATER.

P.M.

JAMES SAMPSON.

Little drops of water,
Little grains of sand,
Make the mighty ocean,
And the beauteous land.

And the little moments,
Humble though they be,
Make the mighty ages
Of eternity.

Little deeds of kindness,
Little words of love,
Make our earth an Eden,
Like the heaven above.

* So our little errors
Lead the soul away
From the path of virtue,
Into sin to stray.

Little deeds of mercy,
Sown by youthful hands,
Grow to bless the nations
Far in heathen lands.—*Juvenile Missionary Magazine.*

20. JESUS, TENDER SAVIOUR.

P.M.

JAMES SAMPSON.

The musical score is written for four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and hymn-like, with a clear cadence at the end of each line.

Jesus, tender Saviour,
Hast thou died for me?
Make me very thankful,
In my heart to thee.

When the sad, sad story
Of thy grief I read,
Make me very sorry
For my sins indeed.

Now I know thou livest,
And dost plead for me;
Make me very thankful
In my prayers to thee.

Soon I hope in glory
At thy side to stand,
Make me fit to meet thee
In that happy land.

21. I LOVE TO THINK OF HEAVEN.

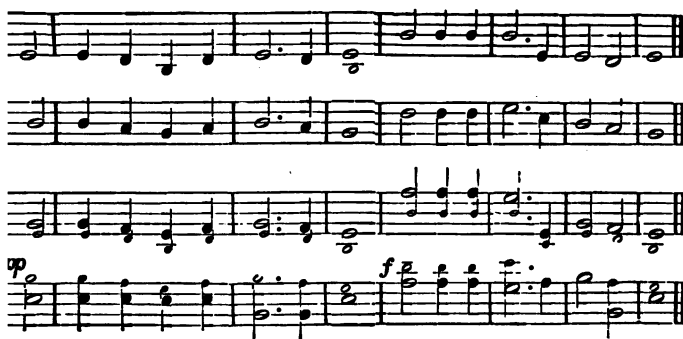
148th.

JAMES SAMPS

The musical score is written for four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of two lines of eight measures each. The piano accompaniment consists of two lines of eight measures each, with chords and single notes. The piece ends with a double bar line and repeat dots.

I love to think of heaven,
The land of perfect rest,
Where sin is all forgiven,
And endless joy possessed ;
Where happy children ever sing
The praises of their heavenly King.

I LOVE TO THINK OF HEAVEN.



I love to think of heaven,
 And heaven's rich reward,
 For all who here have striven
 To seek and find the Lord;
 There ransomed children ever wear
 The crown that wreathes the conqueror.

I love to think of heaven,
 The bright and happy land,
 Where cloudless bliss is given
 To all the favoured band;
 There holy children, through God's grace,
 Behold their Saviour face to face.

I love to think of heaven,
 The happy home above;
 O may I ne'er be driven
 From that dear place I love.
 Lord, cleanse this sinful heart of mine,
 And make me *now* and *ever* thine.

E. HODDER.

22. TIME IS SWIFTLY FLYING.

P.M.

JAMES SAMPTON.

The musical score is arranged in two systems. Each system contains three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The first system consists of two measures. The second system consists of two measures, each followed by a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

Time is swiftly flying,
Thousand tongues are crying
Loudly to the dying,
Be careful, be prayerful,
Christ died for thee.

Earthly hopes are fading;
Heavenly strength in aiding
Comes without upbraiding.
Be heedful, 'tis needful,
Christ died for thee.

Never then be scorning
Heaven's cloudless morning,
Brighter worlds are dawning.

Be grateful, be faithful,
Christ lives for thee. E. HORDER.

23. "THERE'S NOT A TINT."

C. M.

JAMES SAMPSON.

There's not a tint that paints the rose,
Or decks the lily fair,
Or streaks the humblest flower that blows,
But God has painted it there.

There's not of grass a single blade,
Or leaf of loveliest green,
Where heavenly skill is not display'd,
And heavenly wisdom seen.

There's not a star whose twinkling light
Shines on the distant earth,
And cheers the silent gloom of night,
But heaven gave it birth.

There's not a place on earth's vast round,
In ocean's deep, or air,
Where skill and wisdom are not found,
For God is everywhere.

Around, beneath, below, above,
Wherever space extends,
There God displays his boundless love,
And power with mercy blends.

R. HERR.

24. "GOD IS EVER GOOD."

P.M.

JAMES SAMPSON.

The musical score is written for voice and piano. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is D major (two sharps). The time signature is 3/8. The piano part includes a bridge section with a 2/4 time signature change and dynamic markings of *pp* and *ff*.

See the shining dew-drops
On the flowers strewed,
Proving, as they sparkle,
God is ever good.

See the morning sunbeams
Lighting up the wood,
Silently proclaiming,
God is ever good.

Hear the mountain s'reamlet
In the solitude,
With its ripple saying,
God is ever good.

In the lofty tree-tops,
Where no fears intrude,
Merry birds are singing,
God is ever good.

Bring, my heart, thy tribute,
Songs of gratitude,
While all nature utters,
God is ever good.

25. CHRIST, THE ROCK.

C.M.

JAMES SAMPHSON.

When scorching rays of summer sun
Oppress me with their heat,
Towards the shady rock I turn,
There is a cool retreat.

When parched with burning thirst I sigh,
Some gentle stream to know,
The rock sends forth a cool supply,—
There living waters flow.

When stormy blasts with ruthless shock
Beat round my trembling form,
I find beneath the sheltering rock
A refuge from the storm.

When life's strange scenes all change and
And earthly structures fall, [shift,
Up to the rock my eyes I lift,
And there I place my all.

There is the sure foundation laid,
There I would seek to flee,
And trusting on almighty aid,
Find Christ that Rock to me.

E. HODDER.

26. THE STRAY LAMB.

P.M.

JAMES SAMPSON.

The musical score is written for voice and piano. It consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The first system shows the beginning of the piece with a key signature change from one sharp to two sharps (F# and C#) in the second measure. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The piano part features chords and arpeggiated figures in both hands.

THE STRAY LAMB.



A little lamb one afternoon
 Had from the fold departed,
 The tender Shepherd missed it soon,
 And sought it broken-hearted.
 Not all the flock that shared His love
 Could from the search delay Him,
 Nor clouds of midnight darkness move,
 Nor fear of suffering stay Him.

But night and day He went His way
 In sorrow till He found it;
 And when He saw it fainting lie
 He clasped his arms around it.
 Then, safely folded to His breast,
 From every ill to save it,
 He brought it to His home of rest,
 And pitied and forgave it.

And thus the Saviour will receive
 The little ones who fear Him,
 Their pains remove, their sins forgive,
 And draw them gently near Him.
 Blest while they live and when they die,
 When flesh and spirit sever—
 Conduct them to His throne on high,
 To dwell with Him for ever.

27. WELCOME, SWEET MORN.

L.M. Double.

JAMES SAMPSON.

The musical score is arranged in three systems, each with four staves. The first two staves of each system are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The music is in 4/4 time and G major. The first system contains the first two measures of the piece. The second system contains measures three and four. The third system contains measures five and six, which conclude with a double bar line. The piano accompaniment features a steady bass line and chords that support the vocal melody.

36

WELCOME, SWEET MORN.



Welcome, sweet morn, we hail with joy
Thy holy light, thy blest employ;
And come, a happy, favoured band,
One sacred hour with Christ to spend.
Our grateful hearts would humbly pray
That He will bless our school to-day;
To Him our joyful notes of praise
With one united voice we raise.

An offering to our heavenly King
Of glad hosannas now we bring;
And hope at last in His embrace,
Secure from sin, to find a place,
O, it shall be our constant prayer,
That we may here His blessing share;
Then go and live at Christ's right hand,
A joyful, happy, favoured band.

28. "THERE IS A HOLY CITY."

7.6. Double.

JAMES SAMPSON.

The musical score is presented in three systems. Each system consists of two systems of staves. The first system of staves contains the vocal melody (Soprano and Alto) and the piano accompaniment (Right and Left Hand). The second system of staves continues the vocal melody and piano accompaniment. The third system of staves concludes the piece with a final cadence. The piano accompaniment features a steady bass line and chords that support the vocal melody.

THERE IS A HOLY CITY.



THERE is a holy city,
A happy world above,
Beyond the starry regions,
Built by the God of love;
An everlasting temple,
And saints arrayed in white
There serve the great Redeemer,
And dwell with Him in light.

The meanest child of glory
Outshines the radiant sun;
But who can speak the splendour
Of that eternal throne,
Where Jesus sits exalted
In godlike majesty?
The elders fall before Him,
The angels bend the knee.

Is this the Man of Sorrows
Who stood at Pilate's bar,
Condemned by haughty Herod,
And by his men of war?
He seems a mighty conqueror,
Who spoiled the powers below,
And ransomed many captives
From everlasting woe.

The hosts of saints around Him,
Proclaim His work of grace;
The patriarchs and prophets,
And all the godly race,
Who speak of fiery trials,
And tortures on their way;
They came from tribulation
To everlasting day.

And what shall be my journey,
How long I'll stay below,
Or what shall be my trials,
Is not for me to know;
In every day of trouble
I'll raise my thoughts on high,
I'll think of the bright temple,
And crowns above the sky.

29. CANAAN.

7.6.

JAMES SAMPSON.

There is a blessed heaven
Where ransom'd spirits dwell,
Their sins are all forgiven,
Their joys no tongue can tell.

This is the heavenly Canaan,
The promised land above,
Where Anthems everlasting
Proclaim the Saviour's love.

O Canaan, blessed Canaan!
How sweet thy songs must be;
Bright, holy, happy Canaan,
We love to think of thee.

T. C.

30. SEARCH THE SCRIPTURES.

JAMES SAMPSON.



Search the Scriptures,—they impart
Life and love and light;
They can speak to every heart,
And fill them with delight.

Search the Scriptures,—they unfold
God's unbounded grace;
Learned by holy men of old,
And shown to ev'ry race.

Search the Scriptures,—they record
God's exhaustless power;
He who spread the world abroad,
Creates the little flower.

Search the Scriptures,—they proclaim
Jesus' boundless love;
All who love His precious name
Shall dwell with Him above.

Search the Scriptures,—they invite
All to Christ to flee;
Those who read His word aright
Shall His salvation see.

E. HODDER.

31. HARK! 'TIS THE SAVIOUR CALLS.

S.M.

JAMES SAMPS



Hark! 'tis the Saviour calls;
How sweet to hear His voice;
Like music on the ear it falls,
And makes the heart rejoice.

"Ask, and my Father's ear
Shall catch your softest cry;
Seek, for my grace is always near,
A plenteous, free supply.

"O knock at mercy's door
With patient, humble mind;
And every blessing you implore,
Your thankful hearts shall find

Here we may join to pray,
And ask for pardoning grace;
Jesus will never turn away
When sinners seek His face.

MRS. PAI

32. GREAT GOD, LET ALL OUR TUNEFUL POWERS.

L.M.

JAMES SAMPSON.



Great God, let all our tuneful powers
Awake and sing Thy mighty name;
Thy hand rolls on our circling hours,
The hand from which our being came.

Seasons and moors revolving round
In bounteous order, speak Thy praise;
And years, with smiling mercy crowned,
To Thee successive honours raise.

Each changing season, on our souls
Its sweetest, kindest influence sheds;
And every period, as it rolls,
Brings countless blessings on our heads.

Our lives, our health, our friends we owe
All to Thy vast, unbounded love;
Ten thousand precious gifts below,
And hope of nobler joys above.

O. HEGINBOTHAM. 43

33. LORD, WE BEND BEFORE THEE NOW.

REV. JAMES MURSELL

The musical score is arranged in three systems, each containing four staves. The first system begins with a piano (*p*) dynamic marking. The second system begins with a mezzo-forte (*mf*) dynamic marking. The third system begins with a fortissimo (*ff*) dynamic marking. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat major), and the time signature is 3/2. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The first system concludes with a double bar line. The second system concludes with a double bar line. The third system concludes with a double bar line.

LORD, WE BEND BEFORE THEE NOW.



LORD, we bend before Thee now,
And with one united vow,
To Thy sacred service now
All our lives resign.
Only, to each youthful heart,
Courage, patience, help impart;
Then, if Thou our Leader art,
Glory shall be Thine.

But, can such a feeble band
Satan's gathered host withstand,
And resist, with dauntless hand,
All their mighty powers?
Saviour, in Thy name we go,
Thou hast conquered every foe;
And if Thou Thy strength bestow,
"Saving help" is ours.

Far above our mortal sight,
Near Thy throne in shining light,
Happy spirits clothed in white,
Strike their harps and cry:
"Jesus triumphed when He rose,
Jesus conquered all our foes;
Now His faithful hand bestows
Palms of victory."

Saviour, if Thy cross we bear,
May we hope Thy joy to share,
And with ransomed hosts to wear
Crowns of light on high?
Hear us, then, we humbly pray,
Take us in our early day;
Let us 'neath Thy banner stay,
Faithful till we die.

MRS. PARSON.

34. COME LET US NOW OUR VOICES RAISE.

L.M.

Rev. JAMES MURSELL.

Come let us now our voices raise,
And sing the loving Saviour's praise;
For He who sits in heaven as King,
Delights to hear the children sing.

He always lends a listening ear,
When children to His throne draw near;
And speaks in tones of love and grace
To those who early seek His face.

He knows what little children need,
And smiles when they His promise plead;
Then gently takes them by the hand,
And points them to the better land.

He knows how little children sin,
And yet He seeks their souls to win;
He points them back to Calvary,
And says, "I died to rescue thee."

Dear Saviour, now supply our need;
Now to Thyself our spirits lead;
Now change to flesh our hearts of stone,
And make us each and all Thine own.

R. HODDER.

35. THERE IS A LAND OF PURE DELIGHT.

C.M. (Radford.)

Rev. JAMES MURSELL.



THERE is a land of pure delight,
Where saints immortal reign;
Infinite day excludes the night,
And pleasures banish pain.

There everlasting spring abides,
And never-withering flowers:
Death, like a narrow sea, divides
This heavenly land from ours.

Oh could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unobscured eyes!

Could we but climb where Moses stood,
And view the landscape o'er, [flood,
Not Jordan's stream, nor death's cold
Should fright us from the shore.

W. H. W. 21

36. OH, WALK WITH JESUS.

L.M. (Kettering.)

Rev. JAMES MURSELL.

Oh, walk with Jesus, would'st thou know
How deep, how wide His love can flow.
They only fail His love to prove
Who in the ways of sinners rove.

Walk thou with Him, that way is light,
All other pathways end in night.
Walk thou with Him, that way is rest,
All other pathways are unblest.

Oh, walk with Jesus, to thy view
He will make all things sweet and new,
Will bring new fragrance from each
And hallow every passing hour. [flower,

Jesus, a great desire have we
To walk life's troubled path with Thee:
Come to us now, in converse stay;
And oh! walk with us day by day.

Rev. E. PAXTON HOOD.

37. OUR SAVIOUR'S VOICE IS SOFT AND SWEET.

C.M.

Rev. JAMES MURSELL.



Our Saviour's voice is soft and sweet,
When bending from above,
He bids us gather round His feet,
And calls us by His love.

He leads to heaven where angels dwell,
He saves from endless woe;
Our lips, our lives can never tell
How much to Christ we owe.

But while our youthful hearts rejoice
That Jesus bids us come;
"Jesus," we cry with pleading voice,
"Bring heathen wanderers home."

They never heard the Saviour's name,
They have not learnt His way,
They do not know His grace, who came
To take our sins away.

Dear Saviour, let the joyful sound
In distant lands be heard;
And oh! wherever sin is found,
Send forth Thy pardoning word.

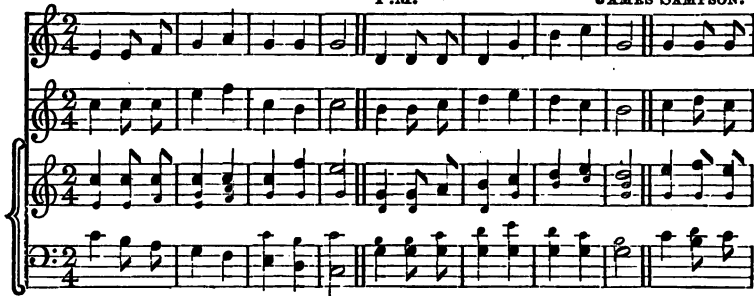
And if our lips may breathe the prayer,
Though raised in trembling fear;
O, let Thy power our hearts prepare,
And choose some heralds here.

Mrs. PARSON.

38. EMMANUEL.

P.M.

JAMES SAMPSON.



Dark shadows fell across the way,
Light only shed a glimmering ray,
As onward marched a youth in haste,
Bearing a banner strangely traced

“Emmanuel!”

A narrow path his footsteps trod,
But he was well and firmly shod;
And as he climbed the frowning height
He clasped the waving banner tight,

Emmanuel!

Foes stood around in bold array
To stop him on his upward way;
But as he drew his trusty sword,
He shouted forth the mystic word,

Emmanuel!

And long and sharp the battle waged,
But still his zeal was not assuaged;
Though fiery darts were rudely hurled,
Aloft his banner was unfurled.

Emmanuel!

“Oh! cease the strife,” soft voices said,
“Unloose the armour, rest thy head,
And sit where streams of pleasure flow.”
But loud and fierce he uttered “No,

Emmanuel!”

And when at last he gained the height,
A more than conqueror in the fight,
He planted o’er the path he’d braved,
The banner which for ever waved—

Emmanuel!

Then, when he laid his weapons down,
His Captain brought the victor’s crown,
And on his youthful forehead placed
A mark thus curiously traced,

“Emmanuel!”

E. HODGINS.

39. I CAST MYSELF ON THEE.

P.M.

S. D. RICKARDS.



Lord, I am young, but full of sin,
And clouds of darkness lurk within;
Nought can I do Thy love to win.
I cast myself on Thee.

I daily err in word and deed,
Thy loving kindness scarcely heed,
I cannot, Lord, one merit plead,
I cast myself on Thee.

But oh! I know that Thou hast died,
For me that stream gushed from Thy side,
Thou, Thou alone my guilt canst hide.
I cast myself on Thee.

Thy sacrifice is full and free,
Thy precious blood my only plea,
O! let me to the fountain flee,
And cast myself on Thee!

O teach me, Lord, to look above
The passing scenes in which I move,
And resting only in Thy love,
To cast myself on Thee.

E. HODDER.

40. IN EVERY LITTLE FLOWER.

148th M.

S. D. RICKARDS.

This musical score is for the hymn "In Every Little Flower" by S. D. Rickards, designated as 148th M. The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is organized into three systems, each containing four staves. The piano part is written in a grand staff (treble and bass clef). The vocal parts are written in single staves. The music features a simple, melodic line for the vocalists, supported by a piano accompaniment of chords and moving lines. The score concludes with a double bar line and repeat dots. The page number 52 is located at the bottom left of the page.

52

IN EVERY LITTLE FLOWER.

In every little flower,
Which decks the leafy bower,
In every shining star
Which glistens from afar,
There is a lesson taught to me,
"God cares for us, much more for thee."

And every tiny bird
Whose cheerful voice is heard
To sing some merry song,
Says, as it skims along,
"God loves to hear the birds rejoice,
He cares much more to hear thy voice."

In every passing breeze
Which bows the forest trees,
In every drop of rain
Which slakes the thirsty plain,
There is a voice which says to me,
"We work for God: God works for thee."

All nature has a voice,
All nature can rejoice;
And every lesson heard
Is God's unwritten word,
Which speaks around, below, above,
And ever tells us "God is love."

E. HODDER.

41. SUFFER US TO COME TO THEE.

L.M. 6 lines.

S. D. RICKARDS.

The first system of musical notation consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment enters with a half note, followed by a quarter note, and then a half note. The system concludes with a double bar line.

The second system of musical notation consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music continues from the first system. The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment enters with a half note, followed by a quarter note, and then a half note. The system concludes with a double bar line.

The third system of musical notation consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music continues from the second system. The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment enters with a half note, followed by a quarter note, and then a half note. The system concludes with a double bar line.

SUFFER US TO COME TO THEE.

Yes, there are little ones in heaven,
Just such as we, around the throne,
To whom the King of kings has given
Eternal glory like His own :
Jesus ! Thy mercy rich and free
Has suffered them to come to Thee.

Oh let us think of them to-day—
Their sweet and everlasting song,
And hope to sing as loud as they
In the same glorious heaven ere long :
Jesus ! may this our portion be—
Oh suffer us to come to Thee !

To come with humbleness of mind,
With simple faith and earnest prayer,
To seek Thy precious cross, and find
Peace—safety—joy—salvation there.
Oh set our sin-bound spirits free,
And suffer us to come to Thee !

To come while we are young and gay,
While life, and joy, and hope run high ;
To come in sorrow's gloomiest day,
To come at last, when death is nigh.
Lord ! in that day our Guardian be,
And suffer us to come to Thee.

J. R. TAYLOR.

42. THOU ART THE WAY.

C.M.

S. D. RICKARDS.

The musical score is written for four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of two phrases, each ending with a double bar line. The piano accompaniment features chords and moving lines that support the vocal melody.

Thou art the Way ; by Thee alone
From sin and death we flee ;
And he who would the Father seek,
Must seek Him, Lord, in Thee.

Thou art the Truth ; Thy word alone
True wisdom can impart ;
Thou only canst instruct the mind,
And purify the heart.

Thou art the Life ; the rending tomb
Proclaims Thy conquering arm ;
And those who put their trust in Thee,
Nor death, nor hell, shall harm.

Thou art the Way, the Truth, the Life :
Grant us to know that way ;
That truth to keep, that life to win,
Which leads to endless day.

DOANE.

43. COME UNTO ME, CRIED THE VOICE OF THE SAVIOUR.

11.8

S. D. RICKARDS.



"Come unto me," cried the voice of the
Saviour,
And many a sorrowing breast
Rejoiced at the message of infinite love,
And went unto Him and found rest.

"Come unto me," cried the voice of the
And many a wondering child [Savi-ur,
Was touched to the heart by His eloquent
words,
And soothed when He graciously smiled.

"Come unto me," cries the voice of the
The Bible re-echoes the cry; [Saviour,
And all through the world the kind message
is sent,

"Come, children, for why will ye die?"

"Come," cries the voice of the Bride and the
Spirit:
Then why should we longer delay?
O now let us hear Thy voice speaking to us,
And come to Thee, Jesus, to-day.

E. HODDER.

44. THE LITTLE ONE.

8.8.6.

S. D. RICKARDS.

58

THE LITTLE ONE.

And is it true what I am told,
That there are lambs within the fold
Of God's beloved Son ?
That Jesus Christ, with tender care,
Will in His arms most gently bear
The helpless "little one ?"

Oh yes, I've heard my teacher say
He never sent a child away,
That scarce could walk or run :
For when the parent's love besought
That He would touch the child she brought,
He blessed "the little one."

And I, a little straying lamb,
May come to Jesus as I am,
Though goodness I have none ;
May now be folded on His breast,
As birds within the parent nest,
And be His "little one."

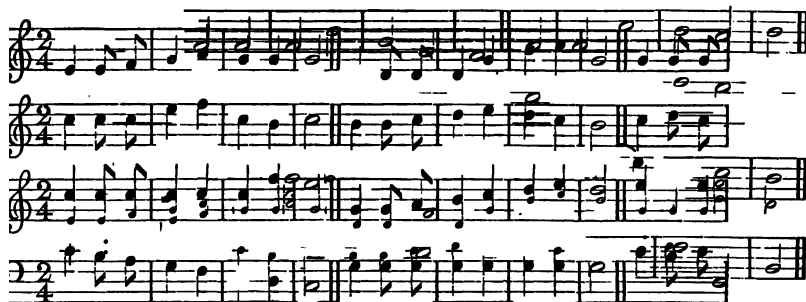
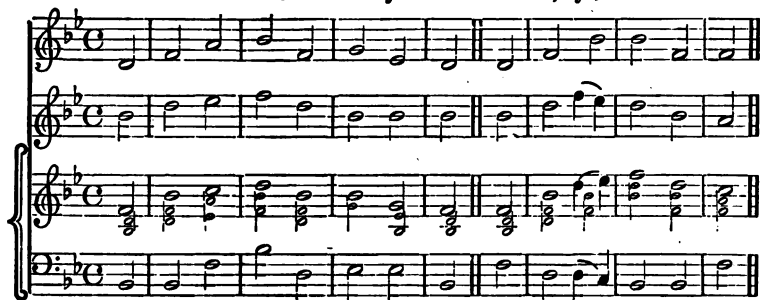
And He can do all this for me,
Because in sorrow on the tree
He once for sinners hung :
And having washed their sins away,
He now rejoices, day by day,
To cleanse the "little one."

Others there are who love me too ;
But who, with all their love, can do
What Jesus Christ has done ?
Then if He teaches me to pray,
I'll surely go to Him and say,
Lord, bless thy "little one."

Thus, by this gracious Shepherd fed,
And by His mercy gently led,
Where living waters run,
My greatest pleasure will be this—
That I'm a little lamb of His
Who loves the "little one."

45. IS THERE ONE HEART, DEAR SAVIOUR, HERE.

C.M. Partly from the German, by S. D. RICKARDS.



Is there one heart, dear Saviour, here,
That humbly seeks for Thee?
Now with Thy promised grace appear,
Let each Thy beauty see.

We read Thy power where'er we turn,
Around, beneath, above,
But to Thy cross we come to learn
The history of Thy love.

Thou Man of Sorrows, hearts like ours
Thy griefs can never know;
No youthful tongues, no mortal powers,
Can utter half Thy woe.

Yet 'twas for us Thy tears were shed,
For us they pierced Thy side;
To bring us help the Saviour bled,
To give us life He died.

Dear suffering Saviour, let us stay
To gaze and think of Thee,
And never coldly turn away
From sacred Calvary.

Oft may we gather round Thy feet
To praise Thy dying love,
Till to behold Thy face we meet
In purer scenes above.

MRS. PARSON.

46. COME, LITTLE CHILDREN, COME.

S.M.

S. D. RICKARDS.



Come, little children, come,
The Saviour calls you near;
He'll tell you of His heavenly home,
And gently lead you there.

Haste, little children, haste
To be the Saviour's lambs;
Come, of His loving kindness taste,
And nestle in His arms.

Try, little children, try
To love the Saviour well,
Who left His home above the sky,
To save your souls from hell.

Pray, little children, pray,
That you may be forgiven;
And ask that God will lead the way
To Jesus Christ and heaven.

47. WATCH AND PRAY.

P.M.

S. D. RICKARDS.



Watch and pray! fast fades the day,
And night will soon be here;
The end of all things is at hand,
And Jesus will appear.

Watch and pray! fast fades the day,
And thousand voices cry,
"Prepare! prepare! the time is short,
His coming draweth nigh."

Watch and pray! fast fades the day,
And work is to be done;
The harvest must be gathered in
While lasts the summer sun.

Watch and pray! fast fades the day,
And what a long, long night,
For those who cannot meet their Lord
With feelings of delight.

Watch and pray! say, children, say,
Are you prepared for home?
And can you cry, with voice of joy,
"Oh come, Lord Jesus, come?"

Watch and pray! fast fades the day,
Oh! cry, while yet there's time,
"Lord Jesus, take my sins away,
And make me wholly Thine."

E. HODDER

48. MY BIBLE.

88.84.

J. ZUNDEL.



My Bible! 'tis a book divine,
Where heavenly truth and mercy shine,
And mercy speaks in every line,
And speaks to me.

My Bible! in this book alone
I find God's holy will made known,
And here His love to man is shown—
His love to me.

My Bible! here with joy I trace
The records of redeeming grace;
Glad tidings to a sinful race,
Good news to me.

My Bible! here it is I read
How Jesus did for sinners bleed;
Oh! this was wondrous love indeed!
Christ bled for me.

I love my Bible! may I ne'er
Consult it but with faith and prayer,
That I may see my Saviour there,
Who died for me!

49. FROM GREENLAND'S ICY MOUNTAINS.

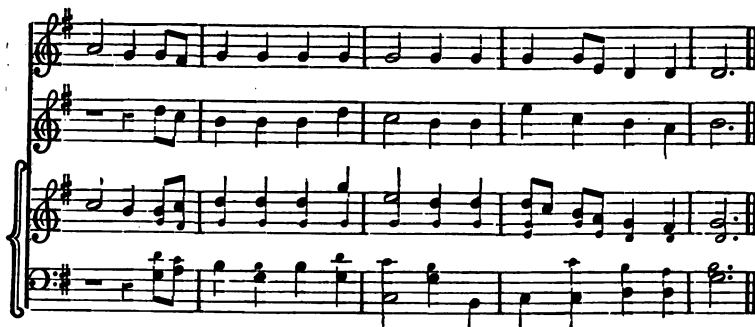
7.6. Double.

(Dunkirk.)

BANISTER.



FROM GREENLAND'S IGY MOUNTAINS.



From Greenland's icy mountains,
 From India's coral strand,
 Where Afric's sunny fountains
 Roll down their golden sand;
 From many an ancient river,
 From many a palmy plain,
 They call us to deliver
 Their land from error's chain.

What though the spicy breezes
 Blow soft on Ceylon's isle;
 Though every prospect pleases,
 And only man is vile;
 In vain, with lavish kindness,
 The gifts of God are strown;
 The heathen, in his blindness,
 Bow down to wood and stone.

Shall we, whose souls are lighted
 With wisdom from on high,—
 Shall we to men benighted
 The lamp of life deny?
 Salvation! oh, salvation!
 The joyful sound proclaim,
 Till each remotest nation
 Has learnt Messiah's name.

Waft, waft, ye winds, His story,
 And you, ye waters, roll,
 Till, like a sea of glory,
 It spreads from pole to pole;
 Till, o'er our ransomed nature,
 The Lamb for sinners slain,
 Redeemer, King, Creator,
 In bliss returns to reign.

HEBER.

50. BEFORE THE GLORIOUS THRONE ABOVE.

P.M.

This musical score is for hymn 50, 'Before the Glorious Throne Above'. It is written for four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 8 measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, often using chords. The vocal parts have a simple melody with some rests.

BEFORE THE GLORIOUS THRONE ABOVE.

Before the glorious throne above,
Where happy spirits dwell ;
Children, who here knew Jesus' love,
There all His praises swell,
Singing, worthy, worthy, worthy !

They wear the robe of spotless white,
And crowns are on their brow ;
No sigh or tear mars their delight,
But all is rapture now.
Singing, &c.

They all ascribe to Jesus' grace
The bliss they now enjoy ;
And while they gaze upon His face,
They find a sweet employ,
Singing, &c.

Oh may not we, while here below,
Begin that joyous song ?
Then when to our bright home we go,
We shall the strain prolong,
Singing, &c.

51. YOUNG AND HAPPY WHILE THOU ART.

7's. Double. (Spain.)

The musical score is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a 7/8 time signature, as indicated by the '7's' in the title. The melody is simple and catchy, with a repeat sign after the first four measures. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the vocal melody. The score ends with a double bar line and repeat dots.

Young and happy while thou art,
Not a furrow on thy brow,
Not a sorrow in thy heart,
Seek the Lord thy Saviour now.
In its freshness bring the flower,
While the dew upon it lies,
In the cool and cloudless hour
Of the morning sacrifice.

Life will have its evil years,
And its skies be overcast,
All the present thronged with fears,
And with vain regrets the past.
Let him tremble who his heart
Brings not in an hour like this,
Lest Jehovah say, "Depart,
You shall never taste my bliss."

52. LET THERE BE LIGHT.

664,6664. (Moscow.)



Thou, whose Almighty word,
Chaos and darkness heard,
And took their flight;
Hear us, we humbly pray,
And where the Gospel day
Sheds not its glorious ray,
"Let there be light."

Thou who didst come to bring,
On Thy redeeming wing,
Healing and sight;
Health to the sick in mind,
Sight to the inly blind;
Saviour, to all mankind,
"Let there be light."

Spirit of truth and love,
Life-giving, holy Dove,
Speed forth Thy flight;
Move on the waters' face,
Bearing the lamp of grace,
And in earth's darkest place
"Let there be light."

Blessed and Holy Three,
Glorious Trinity,
Wisdom, Love, Might!
Boundless as ocean's tide,
Rolling in fullest pride,
Through the world, far and wide,
"Let there be light."

MARRIOTT. 62

53. WHILE THE STREAM OF TIME IS FLOWING.

8.7. Double. (Benediction.)

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a melody in the upper staves and a harmonic accompaniment in the lower staves, with various rests and note values.

The second system of musical notation continues the piece with four staves. It maintains the same key signature and time signature. The melody in the upper staves includes some slurs and ties, while the accompaniment in the lower staves provides a steady harmonic foundation.

The third system of musical notation concludes the piece with four staves. The notation follows the same format as the previous systems, with a clear melody and accompaniment structure.

WHILE THE STREAM OF TIME IS FLOWING.

While the stream of time is flowing
On a rapid, rushing course ;
Seasons coming still, and going,
Sped by a resistless force :
While our days so swift are flying,
Like the wing'd, unerring dart,
Hark ! we hear the Saviour crying,
" Give me now, my son, thy heart ! "

While the time of health is given,
While the day is yet our own,
Mercy points the road to heaven,
Speaks of joy and bliss unknown.
While around our friends are falling,
And we only meet to part,
Listen ! 'tis the Saviour calling,
" Give me now, my son, thy heart ! "

54. MIGHTY GOD, WHILE ANGELS BLESS THEE.

8.7.4. (Vesper.)

The musical score is written for four staves, organized into three systems. The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The second system also has two vocal staves and piano accompaniment, with a piano (p) dynamic marking at the beginning of the piano part. The third system continues with two vocal staves and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values, rests, and bar lines, with repeat signs at the end of each system.

MIGHTY GOD! WHILE ANGELS BLESS THEE.

Mighty God! while angels bless Thee,
May an infant lisp Thy name!
Lord of men as well as angels,
Be Thou every creature's theme.
Hallelujah!

Lord of every land and nation,
Ancient of eternal days!
Sounded through the wide creation
Be Thy just and lawful praise.
Hallelujah!

For the grandeur of Thy nature,—
Grand beyond a seraph's thought;
For created works of power,—
Works with skill and kindness wrought.
Hallelujah!

For Thy providence, that governs
Through Thine empire's wide domain,
Wings an angel, guides a sparrow;
Blessed be Thy gentle reign.
Hallelujah!

But Thy rich, Thy free redemption,
Dark through brightness all along,
Thought is poor, and poor expression,
Who dare sing that awful song?
Hallelujah!

Brightness of the Father's glory!
Shall Thy praise unuttered lie?
Fly, my tongue, such guilty silence!
Sing the Lord who came to die.
Hallelujah!

Rise from earth, immortal Saviour!
Leave Thy footstool, take Thy throne;
Come once more and reign for ever,
Be the kingdom all Thine own.
Hallelujah!

ROBINSON

55. I THINK, WHEN I READ THE SWEET STORY.

11.8. P.M.

The first system of musical notation consists of four staves. The top two staves are for the vocal melody, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The music is in common time (C). The vocal melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, 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B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G36

I THINK, WHEN I READ THE SWEET STORY.



I think, when I read that sweet story of old,
 When Jesus was here among men,
 How He called little children, as lambs to His fold,
 I should like to have been with Him then.
 I wish that His hands had been placed on my head,
 That His arm had been thrown around me,
 And that I might have seen His kind look when He said,
 "Let the little ones come unto me."

Yet still to His footstool in prayer I may go,
 And ask for a share in His love,
 And if I thus earnestly seek Him below,
 I shall see Him and hear Him above,
 In that beautiful place He has gone to prepare
 For all who are washed and forgiven;
 And many dear children are gathering there,
 "For of such is the kingdom of heaven."

But thousands and thousands, who wander and fall,
 Never heard of that heavenly home;
 I should like them to know there is room for them all,
 And that Jesus has bid them to come.
 I long for that blessed and glorious time,
 The fairest, and brightest, and best,
 When the dear little children of every clime
 Shall crowd to His arms and be blessed.

Mrs. LUKE.

56. HEAVENLY FATHER, GRANT THY BLESSING.

8.7. (Worthing.)

SCHÉLÉ.



Heavenly Father, grant Thy blessing,
While Thy praise we humbly sing;
Sinful hearts and lives confessing,
Nothing worthy can we bring.

Yet, Thy book of love hath taught us,
Thou wilt kindly bow Thine ear;
For the sake of Him who bought us,
We may call, and Thou wilt hear.

What a boon to us is given,
Thus to lift our voice on high;
Well assured the ear of Heaven
Hears our wants, and will supply.

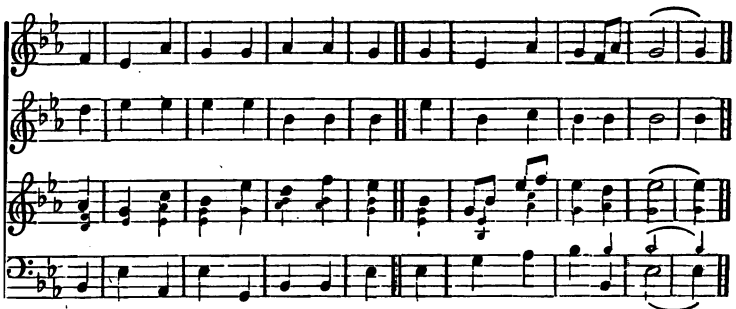
Weak and sinful, oh! how often
Must we look to God alone.
For His grace our hearts to soften,
And sustain us as His own?

May we from Thy love ne'er sever;—
Keep us 'neath Thy watchful eye;
Then give grace to praise Thee ever,
In that better world on high.

57. THY WORD IS LIKE A GARDEN, LORD.

C.M.

S. D. RICKARDS.



Thy word is like a garden, Lord,
With flow'rs all bright and fair;
And every one who seeks may pluck
A lovely nosegay there.

Thy word is like a deep, deep mine,
And jewels rich and rare
Are hidden in its mighty depths,
For ev'ry searcher there.

Thy word is like the starry host;
A thousand rays of light
Are seen, to guide the traveller
And make his pathway bright.

Thy word is like a glorious choir,
And loud its anthems ring;
Though many tongues and parts unite,
It is one song they sing.

Thy word is like an armoury,
Where soldiers may repair,
And find, for life's long battle-day,
All needful weapons there.

Oh, may I love Thy precious word,
May I explore the mine;
May I its fragrant flowers glean,
May light upon me shine!

Oh, may I find my armour there;—
Thy word my trusty sword,
I'll learn to fight with every foe
The battle of the Lord!

E. HENSON.

58. ONE THERE IS ABOVE ALL OTHERS.

8.4.

This musical score is for hymn 58, 'One There is Above All Others'. It is written in 8.4 time and features a key signature of one flat (B-flat). The score is organized into three systems, each containing four staves. The first two staves of each system are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The melody is primarily in the soprano part, with the alto part providing harmonic support. The piano accompaniment features a steady bass line and chords that support the vocal melody. The score includes repeat signs and a final double bar line at the end of the third system.

ONE THERE IS ABOVE ALL OTHERS.

One there is above all others,
O how He loves !
His is love beyond a brother's,
O how He loves !
Earthly friends may fall or leave us,
One day kind, the next day grieve us,
But this Friend will ne'er deceive us.
O how He loves !

'Tis eternal life to know Him,
O how He loves !
Think, O think how much we owe Him,
O how He loves !
With His Spirit He has sought us,
His example bright has taught us,
Every blessing Jesus brought us,
O how He loves !

Tenderly will He befriend us,
O how He loves !
And will evermore defend us,
O how He loves !
May our hearts delight to hear Him,
Ever dwell in safety near Him,
Never more distrust or fear Him,
O how He loves !

MISS NUNN.

59. CHILDREN, HEAR THE MELTING STORY.

8.7.4. (St. Dennis.) Adapted from M. BOST.

The musical score is arranged in three systems, each with four staves. The first two staves of each system are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The music is in 4/4 time, indicated by the 'C' time signature. The key signature has one sharp (F#), indicating D major or B minor. The score includes various musical notations such as eighth notes, quarter notes, half notes, and chords. There are repeat signs (double bar lines with dots) at the end of the first and second systems. The piano part features a steady bass line with chords and moving lines in the right hand.

CHILDREN, HEAR THE MELTING STORY.



Children, hear the melting story
Of the Lamb that once was slain:
'Tis the Lord of life and glory;
Shall He plead with you in vain?
O receive Him,
And salvation now obtain.

Yield no more to sin and folly,
So displeasing in His sight:
Jesus loves the pure and holy;
They alone are His delight;
Seek His favour,
And your hearts to Him unite.

All your sins to Him confessing,
Who is ready to forgive,
Seek the Saviour's richest blessing,
On His precious name believe.
He is waiting!
Will you not His grace receive?

60. THERE IS A HAPPY LAND.

P.M.

Indian Melody.

The musical score is arranged in three systems, each with four staves. The first two staves of each system are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is 2/4. The melody is simple and repetitive, with a central motif of a quarter note followed by an eighth note and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The score is written in a clear, legible style with standard musical notation.

THERE IS A HAPPY LAND.

There is a happy land,
Far, far away,
Where saints in glory stand,
Bright, bright as day.
Oh, how they sweetly sing,
Worthy is our Saviour King;
Loud let His praises ring—
Praise, praise for aye.

Come to this happy land,
Come, come away;
Why will ye doubting stand?—
Why still delay?
Oh we shall happy be,
When from sin and sorrow free,
Lord, we shall live with Thee!
Blest, blest for aye.

Bright in that happy land
Beams every eye—
Kept by a Father's hand
Love cannot die.
On, then, to glory run,
Be a crown and kingdom won;
And bright above the sun
We reign for aye.

A. YOUNG.

61. WHEN SHALL WE MEET AGAIN?

P.M.

American.

The first system of musical notation consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in a simple, accessible style with eighth and quarter notes.

The second system of musical notation continues the piece with four staves. It maintains the same key signature and time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The third system of musical notation concludes the piece with four staves. It ends with a double bar line. The piano accompaniment continues with a consistent rhythmic pattern.

WHEN SHALL WE MEET AGAIN?

When shall we meet again—
Meet ne'er to sever?
When will peace wreath her chain
Round us for ever?
Our hearts will ne'er repose
Safe from each blast that blows,
In this dark vale of woes,
Never, no never.

When shall love freely flow,
Pure as life's river?
When shall sweet friendship glow,
Changeless for ever?
Where joys celestial thrill,
Where bliss each heart shall fill,
And fears of parting chill,
Never, no never.

Up to that world of light,
Take us, dear Saviour;
May we all there unite,
Happy for ever.
Where kindred spirits dwell,
There may our music swell,
And time our joys dispel,
Never, no never.

A. A. WATTS.

62. "JOYFULLY, JOYFULLY."

P.M.

Arranged by THOMAS CHANTREY.

The musical score is arranged in three systems, each with four staves. The first two staves of each system are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The score includes repeat signs and a key signature change to two sharps (F# and C#) in the final system.

System 1:
Vocal 1: G4, A4, B4, A4, G4, F#4, E4, D4, C4.
Vocal 2: G4, A4, B4, A4, G4, F#4, E4, D4, C4.
Piano RH: G4, A4, B4, A4, G4, F#4, E4, D4, C4.
Piano LH: G4, A4, B4, A4, G4, F#4, E4, D4, C4.

System 2:
Vocal 1: G4, A4, B4, A4, G4, F#4, E4, D4, C4.
Vocal 2: G4, A4, B4, A4, G4, F#4, E4, D4, C4.
Piano RH: G4, A4, B4, A4, G4, F#4, E4, D4, C4.
Piano LH: G4, A4, B4, A4, G4, F#4, E4, D4, C4.

System 3:
Vocal 1: G4, A4, B4, A4, G4, F#4, E4, D4, C4.
Vocal 2: G4, A4, B4, A4, G4, F#4, E4, D4, C4.
Piano RH: G4, A4, B4, A4, G4, F#4, E4, D4, C4.
Piano LH: G4, A4, B4, A4, G4, F#4, E4, D4, C4.

JOYFULLY, JOYFULLY.



Joyfully, joyfully, onward we move,
Bound to the land of bright spirits above;
Jesus, our Saviour, in mercy says, "Come,"
Joyfully, joyfully haste to your home.
Soon will our pilgrimage end here below,
Soon to the presence of God we shall go;
Then, if to Jesus our hearts have been given,
Joyfully, joyfully rest we in heaven.

Teachers and scholars have passed on before;
Waiting, they watch us approaching the shore;
Singing to cheer us, while passing along,
"Joyfully, joyfully haste to your home."
Sounds of sweet music there ravish the ear,
Harps of the blessed, your strains we shall hear.
Filling with harmony heaven's high dome,
Joyfully, joyfully, Jesus, we come.

Death with his arrow may soon lay us low,
Safe in our Saviour, we fear not the blow;
Jesus hath broken the bars of the tomb,
Joyfully, joyfully we will go home.
Bright will the morn of eternity dawn,
Death shall be conquered, his sceptre be gone,
Over the plains of sweet Canaan we'll roam,
Joyfully, joyfully, safely at home.

W. HUNTER.

63. WHEN WE DEVOTE OUR YOUTH TO GOD.

C.M. (Tiverton.)

GEM.

The musical score is written for four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like, with a clear cadence at the end of each line.

When we devote our youth to God,
'Tis pleasing in His eyes;
A flower when offered in the bud
Is no mean sacrifice.

'Tis easier work if we begin
To serve the Lord betimes,
While sinners that grow old in sin
Are hardened in their crimes.

'Twill save us from a thousand snares
To mind religion young:
Grace will preserve our following years,
And make our virtues strong.

Let the sweet work of prayer and praise
Employ my youngest breath;
Thus I'm prepared for longer days,
Or fit for early death.

64. FATHER, GIVE US NOW THY BLESSING.

8.7.

JAMES SAMPSON.



Father, give us now Thy blessing,
Take us all beneath Thy care;
May we all enjoy Thy presence,
All Thy tender mercies share.

Let the seed which has been scattered,
Bring forth plenteous fruit to Thee:
Let this day be crowned with praises
Now and in eternity.

Keep us through the week from danger,
May we all by Thee be led;
Grant that for our souls and bodies
We may still have "daily bread."

Clothe and feed us, guard and bless us,
Bless our friends and all we love:
All through life wilt Thou be near us,
Then receive us all above?

Then we hope to praise Thee better,
When we join the heavenly host;
But we now our praise would give Thee,
Father, Son, and Holy Ghost.

E. HODDER.

65. THE SHINING SHORE.

P.M.

This musical score is for a piece titled "65. THE SHINING SHORE." with the subtitle "P.M." (Piano Moderato). The score is written for four staves, representing a piano and a cello/contrabass. The key signature is one sharp (F#), and the time signature is 3/4. The music is organized into three systems. The first system consists of four staves. The second system also consists of four staves, with a double bar line appearing after the first two staves. The third system consists of four staves. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and various note values (quarter, eighth, and sixteenth notes) and rests. The piece concludes with a double bar line at the end of the fourth staff in the third system.

THE SHINING SHORE.

My days are gliding swiftly by,
And I, a pilgrim stranger,
Would not detain them as they fly,—
Those hours of toil and danger.
For now we stand on Jordan's strand,
Our friends are passing over ;
And just before, the shining shore
We may almost discover.

Our absent King the watchword gave,
"Let every lamp be burning;"
We look afar, across the wave,
Our distant home discerning.
For now we stand on Jordan's strand,
Our friends are passing over ;
And just before, the shining shore
We may almost discover.

Should coming days be dark and cold,
We will not yield to sorrow,
For hope will sing with courage bold,
"There's glory on the morrow."
For now we stand on Jordan's strand,
Our friends are passing over ;
And just before, the shining shore
We may almost discover.

Let storms of woe in whirlwinds rise,
Each chord on earth to sever,
There, bright and joyous in the skies,
There is our home for ever.
For now we stand on Jordan's strand,
Our friends are passing over ;
And just before, the shining shore
We may almost discover.

NELSON.

66. THERE IS A LAND OF PURE DELIGHT.

C.M. (Mylon.)



There is a land of pure delight,
Where saints immortal reign;
Infinite day excludes the night,
And pleasures banish pain.

There everlasting spring abides,
And never-withering flowers:
Death, like a narrow sea, divides
This heavenly land from ours.

Oh could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unobscured eyes!

Could we but climb where Moses stood,
And view the landscape o'er, [flood,
Not Jordan's stream, nor death's cold
Should fright us from the shore.

WATTS.

67. FATHER IN HEAVEN LOOK DOWN.

6. 6. 6. 4.

JAMES SAMPSON.



Father in heaven look down,
While erring children pray
To Thee to guide them on,
Life's chequered way.

Temptations thick abound,
To lead our hearts astray;
Dangers unseen surround
Us on the way.

Be Thou our guide, O Lord,
From evil set us free;
Help us to tread the road
That leads to Thee.

L. S.

68. HEAVEN IS MY HOME.

P.M.

JAMES SAMPS

This musical score is for the hymn "Heaven is My Home" by James Sampson. It is written in the key of D major (indicated by two sharps, F# and C#) and in 4/4 time. The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a grand staff with a treble and bass clef. The vocal parts are written in four staves, each with a different clef (Soprano: C1, Alto: C2, Tenor: C3, Bass: C4). The music is divided into two systems, each containing two staves. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The melody is simple and hymn-like, with a clear harmonic structure. The piano accompaniment provides a steady harmonic foundation for the vocal parts.

HEAVEN IS MY HOME.



I'm but a stranger here ;
 Heaven is my home :
 Earth is a desert drear ;
 Heaven is my home :
 Danger and sorrow stand
 Round me on every hand,
 Heaven is my fatherland :
 Heaven is my home.

What though the tempests rage,
 Heaven is my home.
 Short is my pilgrimage,
 Heaven is my home.
 And Time's wild wintry blast
 Soon will be overpast ;
 I shall reach home at last :
 Heaven is my home.

There at my Saviour's side,
 Heaven is my home.
 I shall be glorified,
 Heaven is my home.
 There are the good and blest,
 Those I loved most and best ;
 There, too, I soon shall rest :
 Heaven is my home.

Therefore, I murmur not,
 Heaven is my home.
 Whate'er my earthly lot,
 Heaven is my home.
 And I shall surely stand
 There at my Lord's right hand,
 Heaven is my fatherland :
 Heaven is my home.

THOMAS R. TAYLOR.

69. TOWARDS THE RADIANT MARK I PRESS.

C.M.D.

JAMES SAMPSON.

The musical score is arranged in four systems, each containing three staves. The first two staves of each system are for vocal parts, and the third is a grand staff (treble and bass clef) for piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, bar lines, and repeat signs. The first system begins with a treble clef and a common time signature. The second system begins with a key signature change to one flat. The third system begins with a treble clef and a common time signature. The fourth system begins with a treble clef and a common time signature. The score concludes with a double bar line and repeat dots.

TOWARDS THE RADIANT MARK I PRESS.



Towards the radiant mark I press,
 Along a weary road ;
 And strive to scorn each false caress
 Which tempts my soul from God.
 Sometimes I stumble on my way,
 And all around is night ;
 I feel a hand, and catch a ray
 Of kind reviving light.

My bleeding Lord, upon the way,
 I often think I see ;
 And, oft, methinks, I hear Him say,
 "I suffered all for thee."
 Then to the radiant mark I press,
 And till my spirit gains
 The gleaming crown of distant bliss,
 I fill up what remains.

A grisly host, a phantom band,
 My sins I often see ;
 I grasp the good sword in my hand
 My Saviour gave to me.
 I wear his shield upon my arm,
 His breast-plate on my heart ;
 And thus against the night alarm,
 I guard the better part.

I fight the fight, I run the race,
 And I shall surely win ;
 My conquering Captain gives me grace
 The gates to enter in.
 Towards the radiant mark I press,
 Along a weary road ;
 And strive to scorn each false caress,
 That tempts my soul from God.

REV. E. PAXTON HOOP.

70. FAR AWAY.

A musical score for the piece "Far Away," numbered 70. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of three systems of staves. The first system has four staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano (right and left hands). The second system also has four staves and a grand staff. The third system has four staves and a grand staff. The music is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked "C" for common time. The score includes various musical notations such as notes, rests, and bar lines. The piano part features chords and arpeggiated figures. The page number "98" is located at the bottom left of the third system.

98

A musical score for the song 'The Rose Tree'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with a repeating chorus. The piano accompaniment provides a steady harmonic support with chords and a walking bass line.

But I will pray that God will send,
Far away!
Glad tidings of my Saviour Friend,
Far away!
And every little I can spare,
Shall help to send the Bible there,
And men of God the truth to bear,
Far away!

71. ABIDE WITH ME.

10's. From "Hymns Ancient and Modern," by permission.

The musical score for 'Abide with Me' is presented in three systems. Each system consists of four staves: two for vocal parts (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various musical notations such as whole, half, quarter, and eighth notes, rests, and bar lines. The piano accompaniment features chords and arpeggiated figures. The page number '100' is located at the bottom left of the page.

100

ABIDE WITH ME.

ABIDE with me ; fast falls the even-tide ;
The darkness thickens ; Lord with me abide ;
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day ;
Earth's joys grow dim ; its glories pass away ;
Change and decay in all around I see ;
O Thou, Who changest not, abide with me.

Not a brief glance I beg, a passing word,
But as Thou dwell'st with Thy disciples, Lord !
Familiar, condescending, patient, free ;
Come not to sojourn, but abide with me.

I need Thy presence every passing hour ;
What but Thy grace can foil the tempter's power ?
Who like Thyself my guide and stay can be ?
Through cloud and sunshine, O abide with me.

H. F. LYTE.

72. WE SPEAK OF THE REALMS OF THE BLEST.

8's

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (indicated by two sharps) and common time (C). The tempo is marked '8's'. The score consists of two systems of music. The first system has four staves, and the second system also has four staves. The music is a hymn tune with a simple, flowing melody and a steady harmonic accompaniment.

✓
We speak of the realms of the blest,
That country so bright and so fair;
And oft are its glories confessed,—
But what must it be to be there?

We speak of its freedom from sin,
From sorrow, temptation, and care,
From trials, without and within;
But what must it be to be there?

102

We speak of its service of love,
The robes which the glorified wear,
The Church of the first-born above;
But what must it be to be there?

Do Thou, Lord, 'midst pleasure or woe,
For heaven our spirits prepare,
And shortly we also shall know,
And feel what it is to be there.

Mrs. E. Milla.

73. GOD, WHO MADEST EARTH AND HEAVEN.

P.M. From "Hymns Ancient and Modern," by permission.



God, that madest earth and heaven,
 Darkness and light;
 Who the day for toil hast given,
 For rest the night;
 May Thine angel-guards defend us,
 Slumber sweet Thy mercy send us,
 Holy dreams and hopes attend us,
 This livelong night.

Guard us waking, guard us sleeping;
 And, when we die,
 May we, in Thy mighty keeping,
 All peaceful lie:
 When the last dread call shall wake us,
 Do not Thou our God, forsake us,
 But to reign in glory take us
 With Thee on high. R. HEBER.

74. SUN OF MY SOUL.

L.M. From "Hymns Ancient and Modern," by permission.

The musical score is written for four parts: Soprano, Alto, Tenor, and Piano. The key signature has one flat (B-flat) and the time signature is 3/2. The melody is simple and hymn-like, with a repeat sign at the end of the first line. The piano accompaniment consists of chords and moving lines in the left and right hands.

Sun of my soul, Thou Saviour dear,
It is not night if Thou be near ;
Oh, may no earth-born cloud arise
To hide Thee from Thy servant's eyes.

When the soft dews of kindly sleep,
My wearied eyelids gently sleep,
Be my last thought, how sweet to rest
For ever on my Saviour's breast.

Abide with me from morn till eve,
For without Thee I cannot live ;
Abide with me when night is nigh,
For without Thee I dare not die.

If some poor wandering child of Thine
Have spurned to-day the voice divine,
Now, Lord, the gracious work begin ;
Let him no more lie down in sin.

Watch by the sick : enrich the poor
With blessings from Thy boundless store :
Be every mourner's sleep to-night
Like infant's slumbers, pure and light.

Come near and bless us when we wake,
Ere through the world our way we take ;
Till, in the ocean of Thy love,
We lose ourselves in heaven above.

J. KEEL.
104

75. THY WILL BE DONE.

8884.

From "Hymns Ancient and Modern," by permission.



My God, my Father, while I stray
Far from my home, on life's rough way,
Oh, teach me from my heart to say,
Thy will be done.

Though dark my path and sad my lot,
May I be still and murmur not,
And breathe the prayer divinely taught,
Thy will be done.

If Thou should'st call me to resign
What most I prize—it ne'er was mine,
I only yield Thee what is Thine;
Thy will be done.

Renew my will from day to day,
Blend it with Thine, and take away
All that now makes it hard to say,
Thy will be done.

Then, when on earth I breathe no more
The prayer oft mixed with tears before,
I'll sing upon a happier shore,
Thy will be done.

C. ELLIOT.

76. LORD OF THE LIVING HARVEST.

76. double.

CRUGER.

106

LORD OF THE LIVING HARVEST.

LORD of the living harvest,
That whitens o'er the plain,
Where angels soon shall gather
Their sheaves of golden grain ;
Accept these hands to labour,
These hearts to trust and love,
And deign with them to hasten
Thy kingdom from above.

As labourers in Thy vineyard,
Send us out, Christ, to be
Content to bear the burden
Of weary days for Thee ;
We ask no other wages,
When Thou shalt call us home,
But to have shared the travail
Which makes Thy kingdom come.

Come down, Thou Holy Spirit,
And fill our souls with light,
Clothe us in spotless raiment,
In linen clean and white ;
Within Thy sacred temple
Be with us, where we stand,
And sanctify Thy people,
Throughout this happy land.

Be with us, God the Father !
Be with us, God the Son !
And God, the Holy Spirit !
O Blessed Three in One !
Make us a royal priesthood,
Thee rightlly to adore,
And fill us with Thy fulness,
Now, and for evermore.

J. S. B. MONSELL.

77. CHANT.

LORD MORNINGTON.



78. CHANT.

LAWES.



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